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Garfield National Memorial Association

# The Garfield Memorial.

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1911

## The Garfield Memorial.

SOON after the melancholy death of President Garfield, in September, 1881, a movement was begun in Cleveland to erect a monument to his memory, and Hon. J. H. Wade, Senator H. B. Payne, and Joseph Perkins, of Cleveland, were appointed a committee for that purpose. This committee issued an appeal to the nation for contributions to build the monument, which was promptly and generously responded to. The fund thus raised, with the accumulation of its interest, amounted to over \$150,000, of which \$75,000 was contributed by the citizens of Cleveland, and \$14,000 more from Ohio outside of Cleveland. New York gave over \$14,000; Illinois nearly \$5,500; Iowa nearly \$3,000; Wisconsin, \$2,000; Pennsylvania, \$1,800; Maine, \$1,600; Kansas, \$1,500; Missouri, \$1,500; Indiana, \$1,400; and Connecticut over \$1,000. Montana Territory gave over \$1,900. Sums ranging from \$4 to over \$900 were given by twenty-seven other States and nine Territories.

The work of obtaining contributions was prosecuted by the committee until June, 1882, when it was thought advisable to incorporate an association, under the laws of Ohio, under the name of The Garfield National Monument Association, which consisted of the following members: Governor Charles Foster, ex-President R. B. Hayes, Hon. J. H. Wade, Senator H. B. Payne, Joseph Perkins, T. P. Handy, Daniel P. Fells, W. S. Streator, J. H. Devereaux, Selah Chamberlain, John D. Rockefeller, H. B. Perkins, Hon. John Hay, and J. H. Rhodes. A meeting of the incorporators was held July 6, 1882, at which an executive committee of five was appointed and J. H. Rhodes elected secretary. At the regular annual meeting held in June, 1883, a committee consisting of Joseph Perkins, John Hay and H. B. Hurlburt was appointed to prepare and issue invitations to architects and artists to submit designs in competition for the monument. Three prizes were offered of \$1,000, \$750, and \$500 respectively, and this invitation was issued through the Associated Press and by private circulars sent throughout the United States, England, Germany, Italy, and France. About fifty different designs were submitted in answer to this invitation by

artists of Europe and America, each accompanied by a sealed letter containing a mark or motto similar to one on the design, so as to identify the artist and his work after the examination of the designs and close of the competition. This was done that the decision might be reached without personal knowledge of the authors of the designs. The Trustees of the association before adopting any design, and with a view to an impartial and right conclusion, called to their assistance two eminent, competent and disinterested architects to aid them. Mr. Henry Van Brunt, of Boston, and Mr. Calvert Vaux, of New York City, were the experts chosen. These two came, singly and at separate times, to Cleveland, made a careful and independent examination, and reported their decision to the Trustees, without any knowledge of the authors of the designs or of each other's conclusions. Both experts singled out the design of George Keller, of Hartford, Connecticut, for the first prize. On the 21st of July the design of Mr. Keller was accordingly adopted, and he was thereupon appointed architect of the memorial.

The design was but a slight sketch or study drawn to a very small scale, but sufficiently in detail to give a general idea of the proposed memorial, in the development of which Mr. Keller was allowed ample latitude. He felt that here was an opportunity given him not only to erect an imposing monument, but to do something for the advancement of art in America. To this end he visited in the fall of 1884 many of the famous monuments in Europe, of both ancient and modern times, and in studying them improved and perfected his design. In October, 1885, the contract for all of the cut stone and mason-work was awarded to Thomas Simmons, of Cleveland, and the work of excavation for the foundation begun. Before any of the foundation-stones were laid the trenches were inspected by several distinguished engineers, and approved by them. As the work progressed, criticisms on the foundations were made to the effect that they were not sufficiently secure and rested on a perishable surface. These criticisms resulted in the appointment of a committee of three by the Civil Engineers' Club, of Cleveland, who, with the aid of Architect Keller, thoroughly investigated the subject, and on June 8, 1886, the committee made report that the weight of the structure was not nearly so great as had been represented, and that it was not at all likely to settle by reason of insecurity of the foundations. A special report was also made by General W. J. McAlpine, Engineer, of New York City, the highest authority in the country on foundations, in which he declared the foundations "to be entirely safe against unequal or objectionable settlement." At the annual meeting in 1886, after the above examinations and reports had been made, Mr. Keller submitted to the Board of Trustees a modi-



fied plan of the memorial, with a view to still further improving the design, so as to have less the appearance of a tower or observatory, and to give it a more tomb-like character, befitting its purpose. The proposed modification was fully considered and discussed, and was unanimously adopted by the board. The memorial as it now stands completed testifies to the wisdom of this decision, for there is nowhere in the country one approaching it in monumental effect.

The memorial is situated in Lake View Cemetery, in the suburbs of Cleveland, on a high ridge of ground overlooking a region of country closely associated with Garfield's memory. It is a striking feature in the landscape, a landmark visible from afar, and one that will always live in the memory. It is built of the native sandstone of Ohio, and its form is large and imposing—a circular tower 50 feet in diameter rising boldly in the air to its summit, 180 feet from the ground. It is elevated on a broad stone terrace, which is reached by a flight of wide-spreading steps that form a dignified approach to the memorial. At the base of the tower projects a square porch, decorated externally with a historical frieze, which is within easy view from the terrace and ground. This frieze is divided into panels containing life-size bas-reliefs that represent in a language understood by all the career of Garfield—as a Teacher, a Statesman, a Soldier, a President and the last panel represents his body lying in state in the Rotunda at the Capitol.

The life of Garfield, not unlike that of many distinguished Americans, was full of variety, showing nearly all the characteristics of our national life, and those the sculptor, Mr. Casper Buberl, has cleverly reproduced. The five panels contain over one hundred figures, all life size, and present an epitome of Garfield's life in a most graphic manner. The first panel shows him as a young man in the middle of a country school-room, teaching the boys of his neighborhood. On the wall hangs a map of the United States and a portrait of George Washington. An outline of the Hartford Soldiers' Memorial Arch, drawn on a black-board, is a reminder that Ohio was formerly a part of the western reserve of Connecticut. One boy recites his lessons, another is at the black-board, while the rest of the class is variously occupied at different tasks. The portrait of Garfield in this panel is an accurate copy of a photograph of him at that age loaned for the purpose by Mrs. Garfield. The second panel is a brave and brilliant episode in the life of the dead General, where he rode to General Thomas with a despatch, through a hail of death and against the protests of Rosecrans, to accomplish one of the most dramatic incidents of the civil war, at the

battle of Chickamauga. Garfield as an orator the artist has effectively portrayed. He has chosen a peculiarly American custom for his subject, not representing him as addressing monotonous rows of Congressmen in the Representative Chamber, delivering a formal address on some state occasion, but he has chosen to represent him as speaking to the people at an out-door mass-meeting, stirring them by the power of his oratory. He stands in the centre of the composition on an impromptu platform, which is decorated with the American flag. Seated at his left hand are the chairman of the meeting and other prominent citizens, and on the right are the reporters busily noting the words of his speech. This forms the central group of the composition. On either side of the platform are crowded the listening multitude, representing all ranks of life, and in all stages of emotion, affected by the eloquence of the speaker. Some are thoughtful, as if impressed by a deep feeling of what they hear; some are enthusiastically cheering, and wave their hats, while others look intently on the orator, unwilling to lose a word of his speech. Banners and mottoes are borne aloft, and the whole scene is alive with excitement, while in the centre stands the manly form of Garfield, who seems to have just ended a stirring speech, and waits for the applause to subside. The fourth panel, which occupies the position to the extreme right of the façade, is the crowning triumph in the career of this successful American. In the centre are Chief Justice Waite and Garfield, one hand on the Bible, and the right lifted to heaven, as he takes the oath of office. Behind him sit ex-President Hayes and Wheeler, and behind the Chief Justice, Arthur, soon to be elevated to the Presidency by the assassin's act. General Sherman, Blaine, Carl Schurz, Logan, Senator Sherman, Evarts, and other noted men are distinguished among the throng of people. The last panel represents the bier of the assassinated President, and is a composition that will touch the sensibilities of the coldest beholder. Death is the impressive incident. The grief of age, the tender sympathy of the child, the warmth of woman's sorrow, the sturdy pain of the old soldier, the tear of the young boy, the silent grief of the sentinel knight—all are graphically portrayed. On each side of the porch bearing this decorated frieze are staircase turrets that give access to a balcony which commands an extensive view of the surrounding country.

The tower itself is crowned with a conical-shaped stone roof, enriched with bands of sunken tile-pattern ornaments. An order of arcaded niches enriches the top of the tower under a boldly designed cornice. These niches contain twelve colossal allegorical statues representing the twelve signs of the zodiac which mark the sun's path,

signifying that the memory of Garfield shall be as enduring as time. A band of shields bearing the arms of the States of the Union extends around the tower, just below the feet of these statues. The porch is entered through a wide and richly decorated recessed portal, and within is a vaulted vestibule, with a pavement in stone mosaic, leading to a mortuary chapel which occupies the entire space enclosed by the outer circular walls of the tower. Those who have seen the shrine of Edward the Confessor in Westminster Abbey, Thomas à Becket's at Canterbury, or Edward the Seventh's Chapel, can imagine how splendid they must have been in olden times. The chapel of the Medici in Florence is the richest interior in Italy, and the Albert Memorial at Windsor is splendid in stained glass, sculpture, and decoration. These are mentioned, because there is a popular idea that color and decoration are entirely out of place in a memorial, and nothing but cold white marble, black lines, and general gloom should pervade such an interior.

The chapel of the Garfield Memorial is glorious with stained glass, golden mosaic, and rich decorations in beautiful colored marbles. Here the architect has called to his assistance the artist, sculptor, mosaicist, and glass-worker, to carry out a complete scheme of polychromatic decoration, thus creating one of the richest interiors in the world. This chapel, or memorial hall, is circular in form, and contains a marble statue of Garfield, standing on a pedestal in the very centre of the chamber. Arranged in a circle around the statue is a row of massive deep red-colored polished granite columns, which support a dome that forms a noble canopy over the statue. A circular aisle extends around outside these columns, permitting the spectator to survey the statue from all points, and to study the story of a rich marble mosaic frieze, which forms a band of color just above the circle of columns, having for its subject the funeral procession of the dead President. This processional frieze is entirely executed in stone mosaic formed of different colored tesserae, the name given to the small pieces of stone of which the mosaic is composed. The ancients rarely, if ever, used stone mosaic for wall decorations where pictures or figures were introduced in the design. It may be considered as a modern use of this beautiful material, and this frieze is the first work of the kind in this country on so large a scale. Indeed, there are but few examples in Europe of such importance. The color of the ground of this frieze is a deep red, and the figures are of a cream or buff color in different shades, boldly outlined in black. Other colors are used sparingly for the hair, wreaths, and elsewhere, to give effect to the composition—all the natural colors of the stones used. Over 200,000 tesserae were required to make

this mosaic alone. The pavement surrounding the dais on which the statue stands is also executed in stone mosaic in beautiful patterns and color, and the dais is made of what is known as sectile mosaic, in which the elaborate design is made of rare and beautiful marbles shaped to the outline of the pattern and highly polished.

The dome and the panels on the side wall, which correspond with the illuminated glass windows, are incrustated with glass or Venetian mosaic on a golden ground. This kind of mosaic admits of a much more brilliant coloring than stone mosaic, as the pieces which make up the mosaic are made of colored glass. The gold pieces are made by applying a thin sheet of gold-leaf over the glass, and then spreading a film of glass over the gold, so that the gold is imprisoned between the two layers of glass. This, broken into small cubes, forms the pieces of which the background is made. The luminous effect of this mosaic dome is beautiful as it gleams in different degrees of brightness, according to the curve of the surface or the changing position of the observer. The central panel of the frieze, opposite the entrance, represents Columbia and her daughter States in attitudes of grief, grouped round the bier of the dead President. Right and left is a procession, comprising all sorts and conditions of men, bringing their tributes of love and respect to lay them on the bier of General Garfield. To the spectator's right are Senators, Representatives, framers of the country's laws, preceded by an allegorical figure of "Law"; followed in the next panel by "Justice," preceding a group of members of the Supreme Court. Beyond comes a figure of "Concord," emblematic of the sympathy felt by all nations of the world at the untimely fate of the illustrious statesman, the nations being indicated by ambassadors from Europe, Orientals, Indians, and Pacific-Islanders in their distinctive costumes.

Starting from the centre again, to the spectator's left hand we see "War," followed by types of the military and naval services lowering the national banner at the feet of their lost commander; in the next panel "Literature," preceding the author, the lecturer, the teacher, and pupils of each sex. Next comes an allegorical figure of "Labor," bearing a spade and a steam-engine, indicative of hand and machine labor, and heading a group composed of artisan laborers, male and female, canal-boatman, etc. The panel furthest from the centre group symbolizes the distant parts of the Union, where a veteran of the war, and his aged wife, unable in person to join the throng that wends its way to the President's tomb, send a son as their delegate to deposit their offering of admiration and respect for the leader's memory.

The dome, which is also inlaid with Venetian mosaic in its entirety, is again significant of the sorrow of a whole people. In the alternative sections, at their proper cardinal points, are winged figures of North, South, East and West; at the base is a band of wreaths conjoined, corresponding in number to the States and Territories of the Union, on a ground of red and white stripes of the American flag. These wreaths are alternately of laurel and immortelles, emblematic of earthly glory and heavenly immortality. The stars form a band in the upper portion of the dome. The ceiling of the circular aisle outside the row of columns is also vaulted and decorated in color, and a high wainscoting in polished Numidian marble runs around the chamber beneath the rich stained-glass windows which stream a flood of mellow light over the whole interior. Over the entrance door are seated figures, in glass mosaic, of "War," fully armed, and "Peace" holding forth the olive branch. Underneath "War" and "Peace" is the inscription: "Erected by a grateful Country in memory of James Abram Garfield, 30th President of the United States; Scholar, Soldier, Statesman, Patriot; Born 19th Nov., 1831; Died 19th Sep., 1881."

The four panels, two on either side of the door, together with the ten windows, contain standing female figures with distinctive emblems, representing fourteen States of the Union, *i. e.*, the thirteen original States, and Ohio, the native State of General Garfield, the arms of each State being blazoned on a shield below the figures. The series commences on the proper left hand of "Peace" with "Ohio," bearing a log cabin where Garfield first saw the light. The next window is dedicated to "New Hampshire," holding an axe; at her feet, timber and rolls of cloth, products of the State. Then "Massachusetts," the centre of literature, on her brow the poet's crown, and bearing a scroll; by her side, books and early printing-press. "Rhode Island," decked with jewelry, the product of her industry, and holding a jewel casket; cotton goods at her feet. "Connecticut," with the Charter Oak, globes and educational books, clocks, etc. "New York," in her left hand the Statue of Liberty, in her right an ocean steamer, at her feet scales and other emblems of her commercial pre-eminence. "New Jersey," displaying a piece of silk; beside her, specimens of pottery and glass. "Pennsylvania" carrying a lamp and supporting a cog-wheel, for her wealth in mineral oil and her iron industries. "Delaware" bears a basket laden with fruit. "Virginia," the tobacco plant and bales of manufactured leaf. "North Carolina" exhibits cotton and corn. "South Carolina" rice and sugar-cane and Southern fruits. "Georgia" is represented with a saw and a pine-tree, in allusion

to her many saw-mills. "Maryland" bears a model of the White House at Washington, the residence of Garfield when he had risen from his humble origin to the First Citizen of the American Republic.

The plain surfaces of the walls are painted to harmonize with the other decorations and the mouldings and carved-work are picked out with color and gold. The statue of Garfield is made the soul of the monument. The whole design leads up to and is concentrated in this central figure. The monument grows out of this kernel, as it were, which is enshrined in its heart, and the chapel surrounds and rises above it, and proclaims it to the world. Alexander Doyle, the designer, was born in Steubenville, Ohio; began the study of sculpture in New York and spent several years in Italy, where he won an enviable professional reputation. In the crypt underneath the mortuary chapel is placed the body of Garfield, away from the public gaze, and safe from the invasion of that privacy which should always surround a place of sepulchre.

Mr. Keller was ably assisted in his work on the memorial by John S. Chapple, architect, of London, under whose supervision, during Mr. Keller's absence in this country, much of the mosaic-work and stained glass was executed. Mr. Casper Buberl, of New York, was the sculptor of the exterior historical panels which so tellingly illustrate the career of Garfield. The cartoons for all the mosaic-work and stained glass were made by H. Walter Lonsdale, an eminent artist living in London, but who was born in America. The mosaic-work was executed by Messrs. Burke & Co., of London, Paris, and New York, who keep employed a large force of Italian mosaicists. Messrs. Worrall & Co., of London, executed the stained glass. The chairman of the executive committee, Hon. J. H. Wade, has been from the beginning patient and untiring, and brought to the discharge of the arduous duties imposed on him good common sense and sound judgment. To him is largely due the successful completion of the work. The entire amount expended by the Trustees in and about the Garfield Memorial, including the sidewalks to the Cemetery entrance, roadways, grading and sodding the lot, supervision, etc., is about \$200,000.







GARFIELD  
&  
MEMORIAL







NORTH AND SOUTH FRIEZES OVER PORTICO.

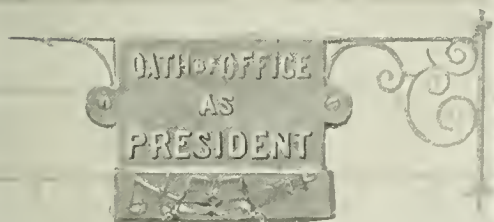
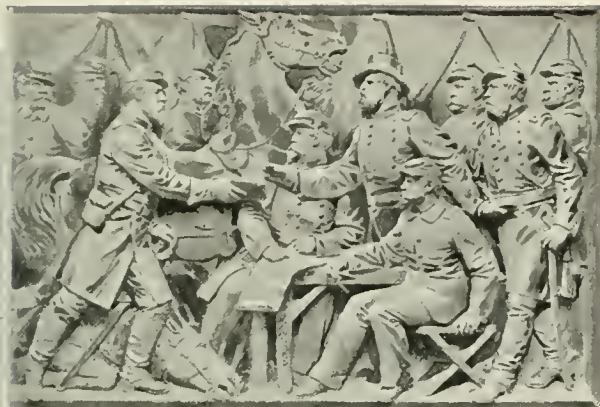




MIDDLE FRIEZE OVER PORTICO.



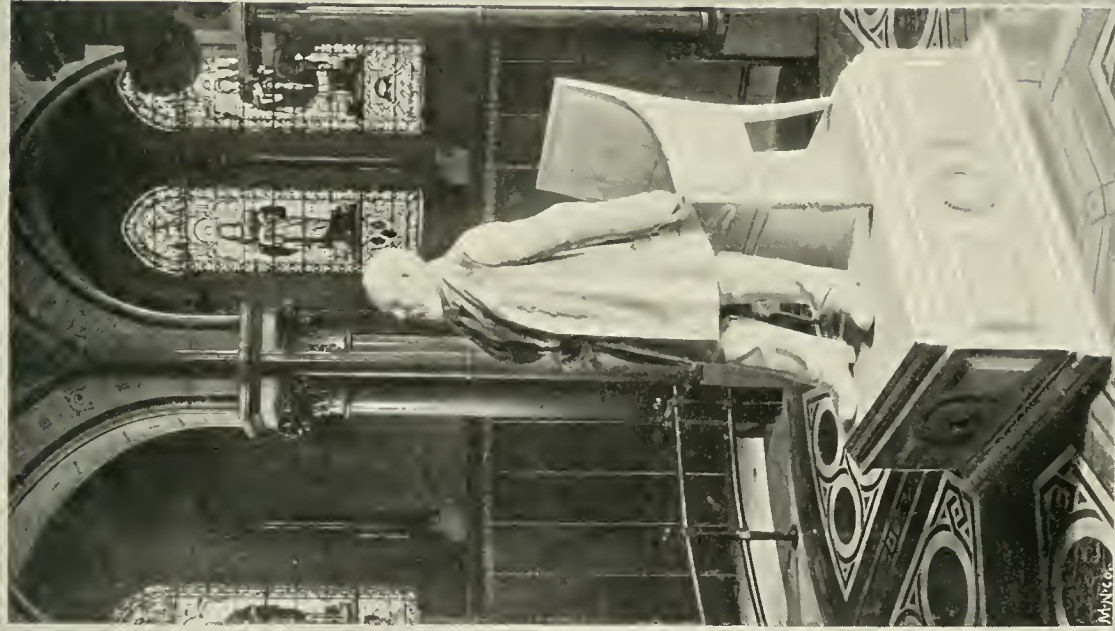




FRIEZES OVER PORTICO.

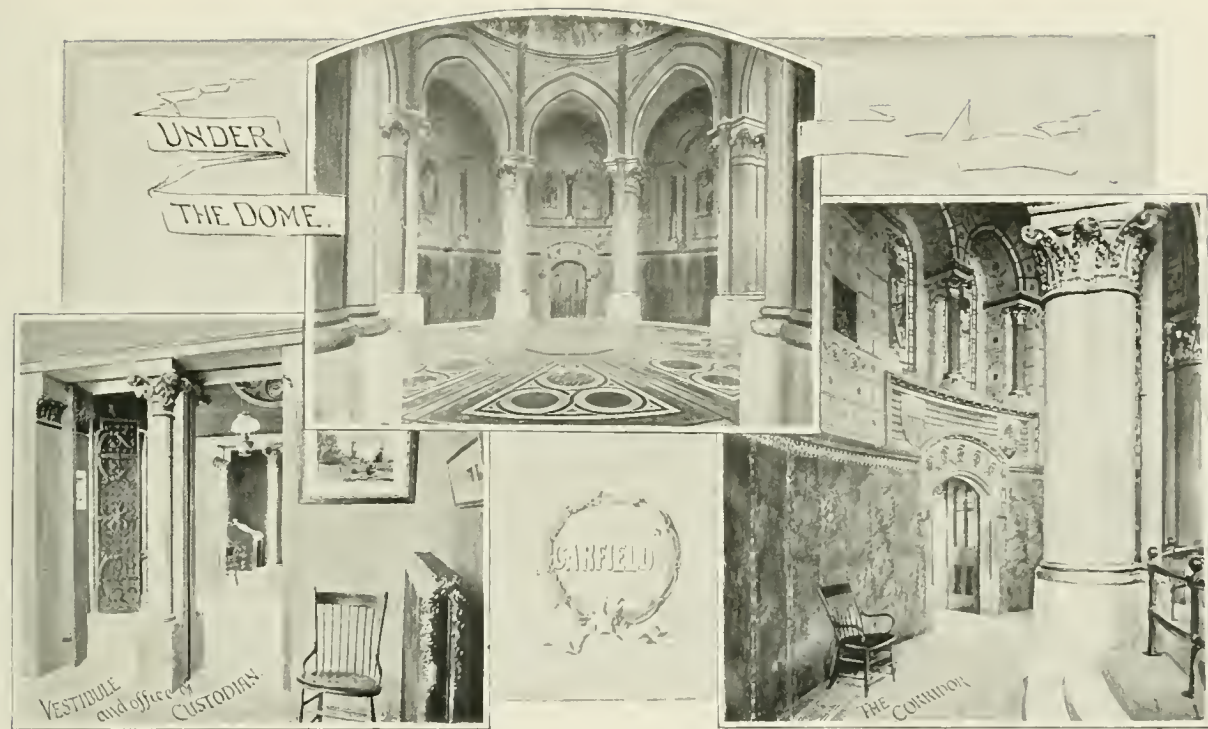






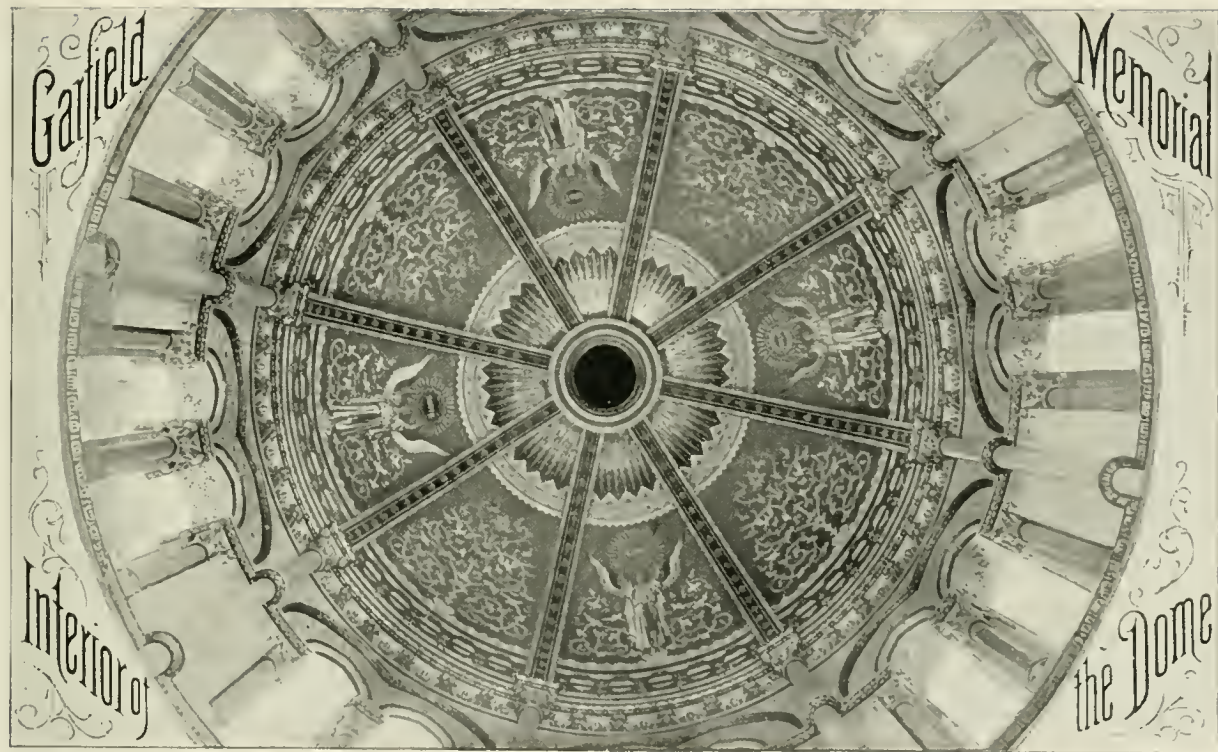
MEMORIAL SHRINE.





CORRIDOR, CUSTODIAN'S OFFICE, ETC.





THE DOME OF MEMORIAL SHRINE.







OHIO.

WAR.

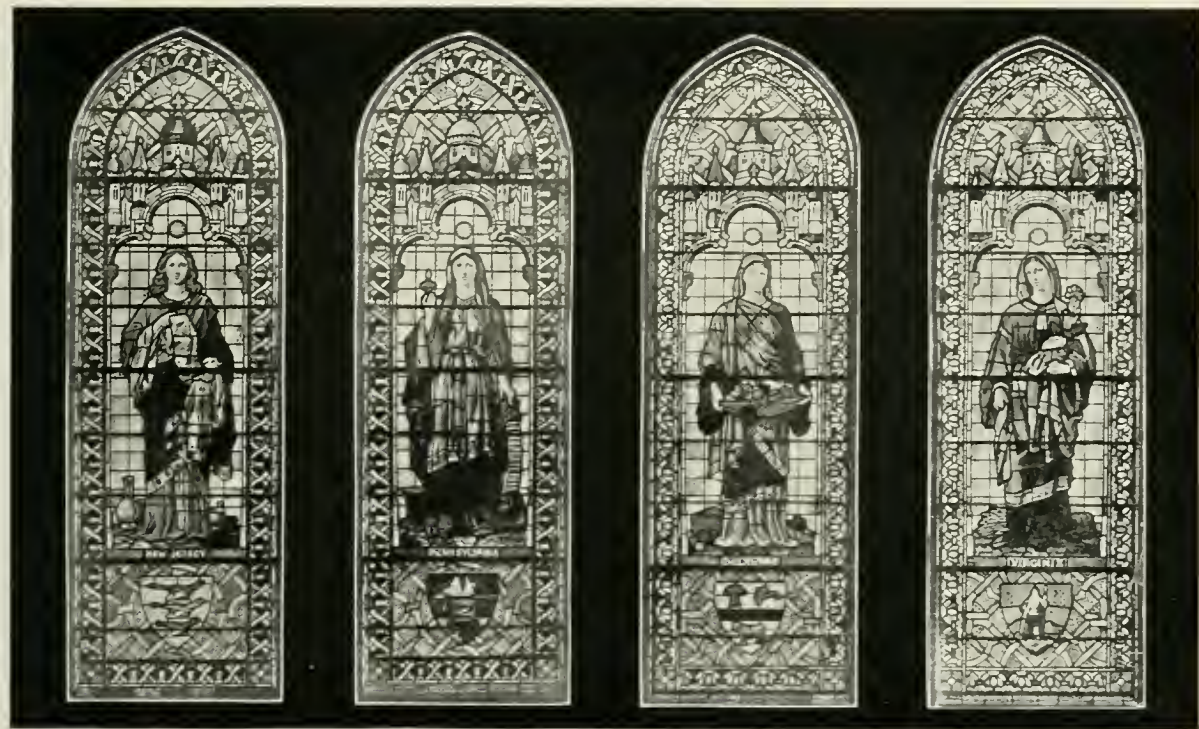
PEACE.

NEW HAMPSHIRE.

MEMORIAL WINDOWS.







NEW JERSEY

PENNSYLVANIA.

DELAWARE.

VIRGINIA.

MEMORIAL WINDOWS.





MASSACHUSETTS.

RHODE ISLAND.

CONNECTICUT.

NEW YORK.

MEMORIAL WINDOWS.





INTERIOR FRIEZES.







NORTH CAROLINA.

GEORGIA.

MARYLAND.

SOUTH CAROLINA.

MEMORIAL WINDOWS.

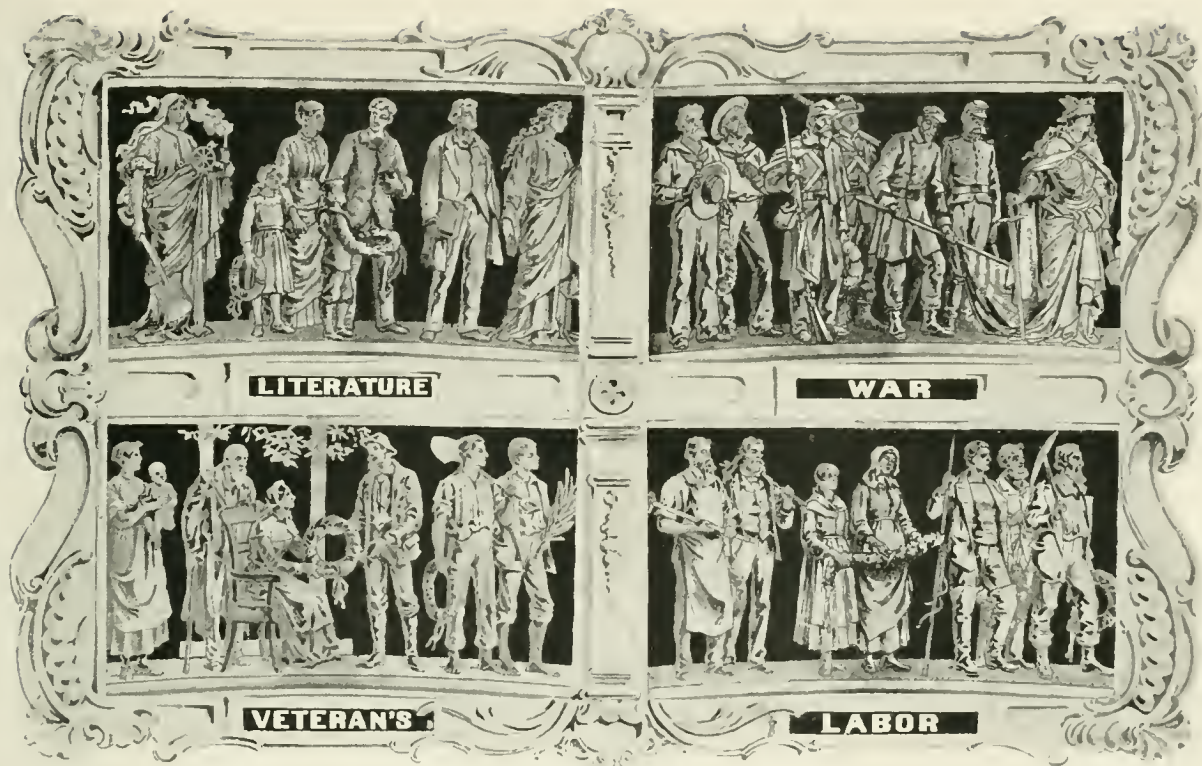






IN THE CRYPT.





INTERIOR FRIEZES.





DISTANT VIEW OF MEMORIAL.





PORTRAITS OF GARFIELD AND MOTHER. LOG CABIN AND FAMILY HOME, LAWNFIELD.





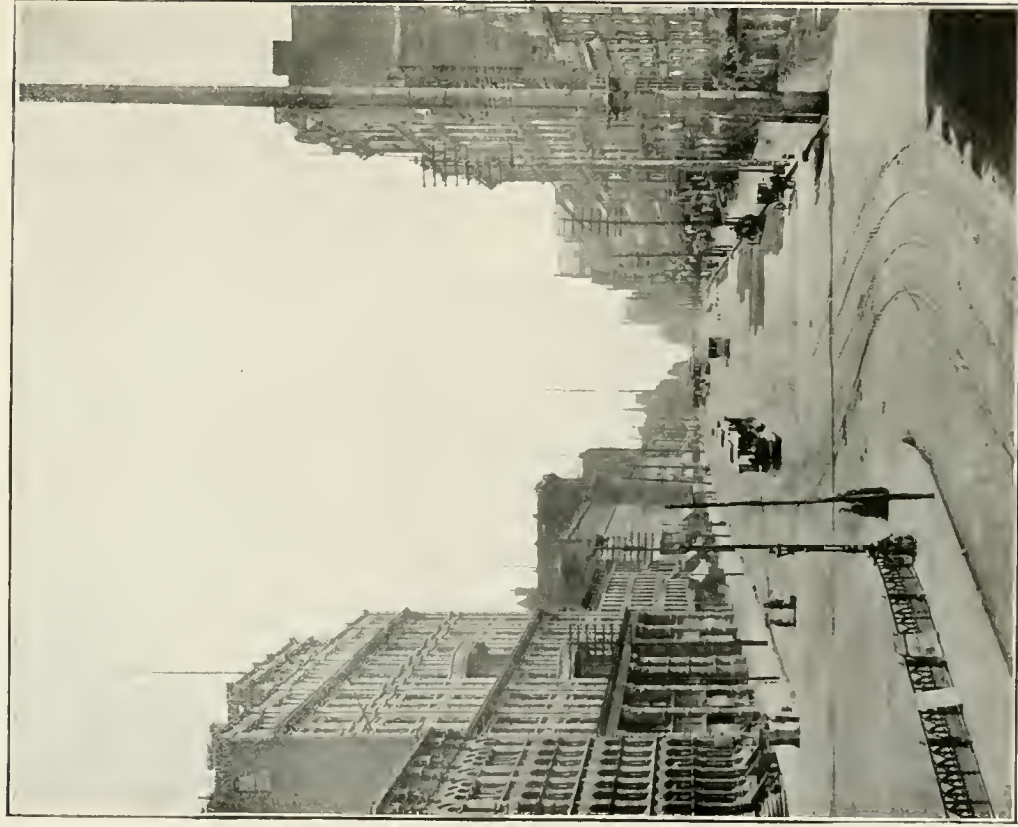






Lake View Park.





Superior Street.





Public Square.

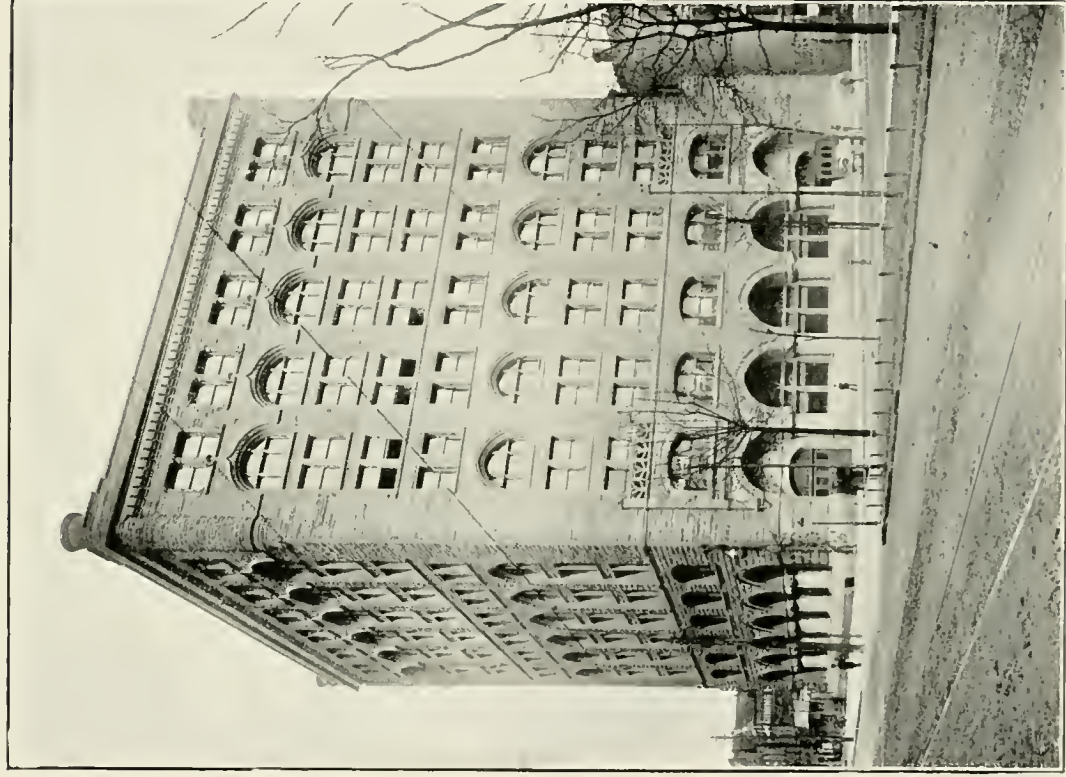






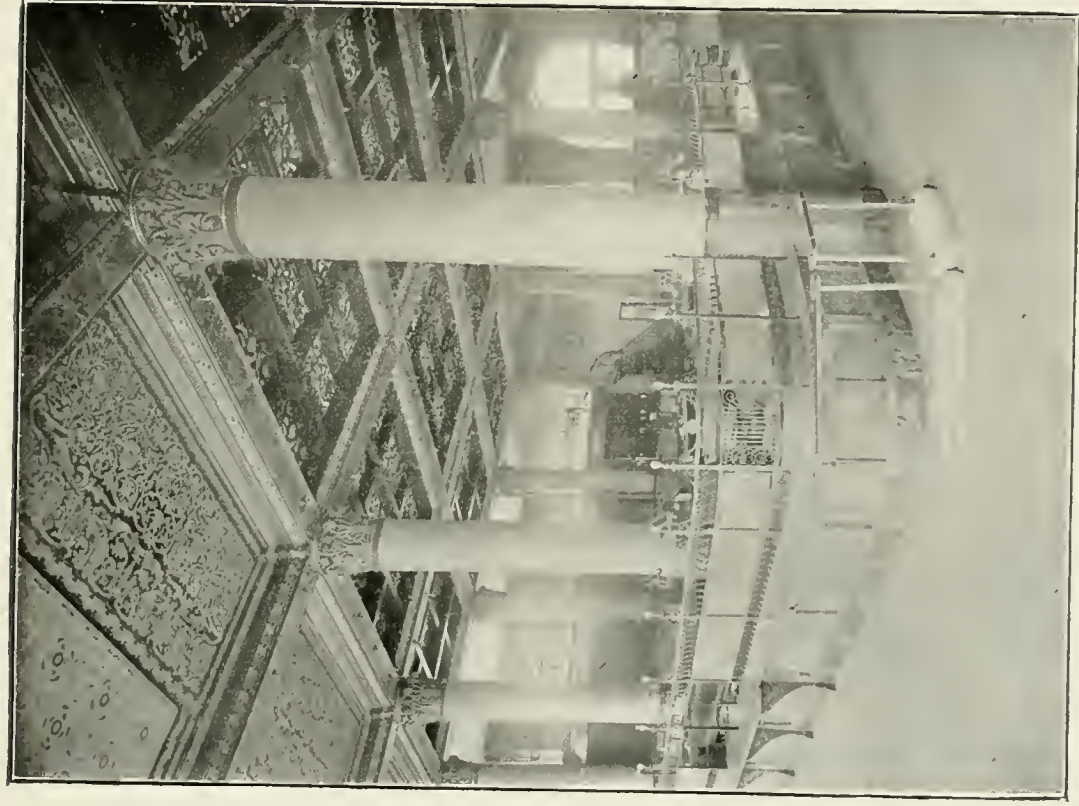
View of Cuyahoga River.





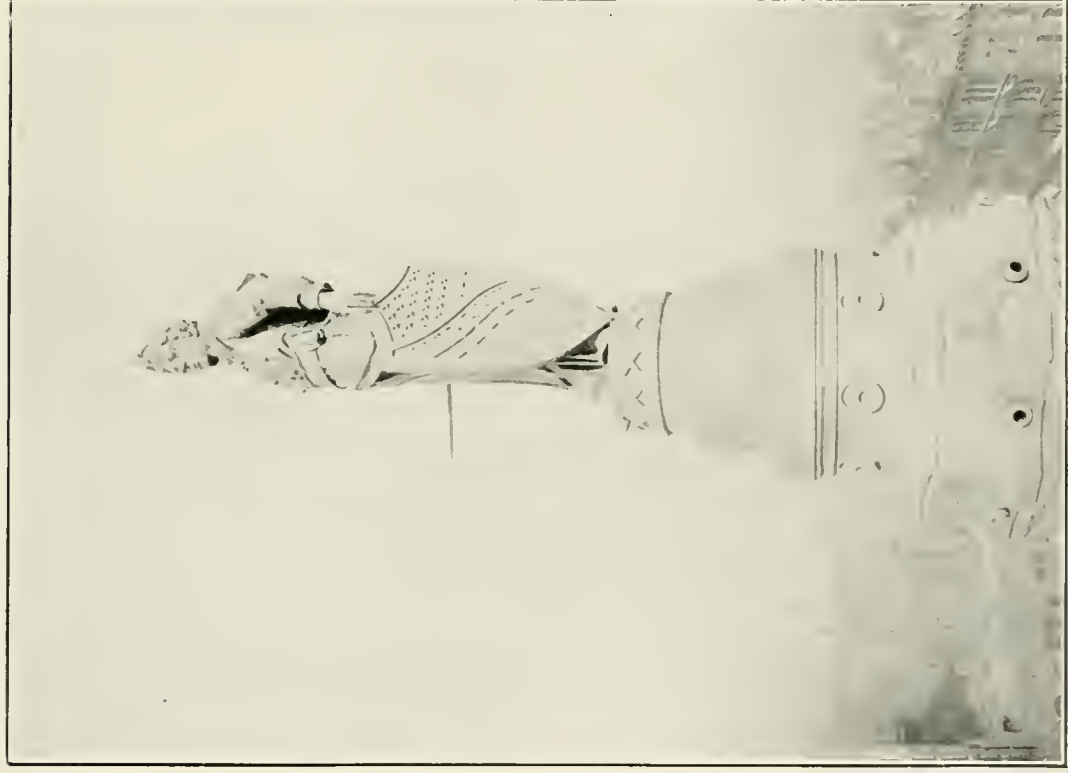
Society for Savings Building.





Society for Savings Bank.





Part of Soldiers' and Sailors' Monument.







Cuyahoga Building.

Perry-Payne Building.



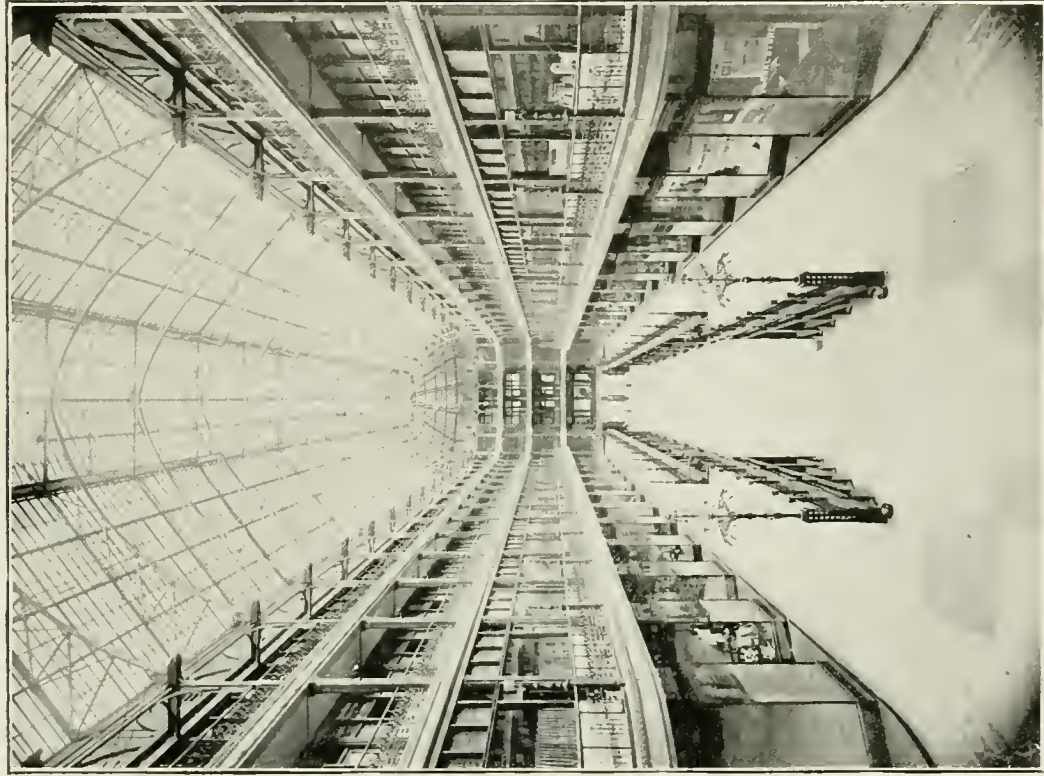


ARCADE.

Superior Street Front.

Euclid Avenue Front.





Interior of Arcade.





Hickox Building.



Y. M. C. A. Building.

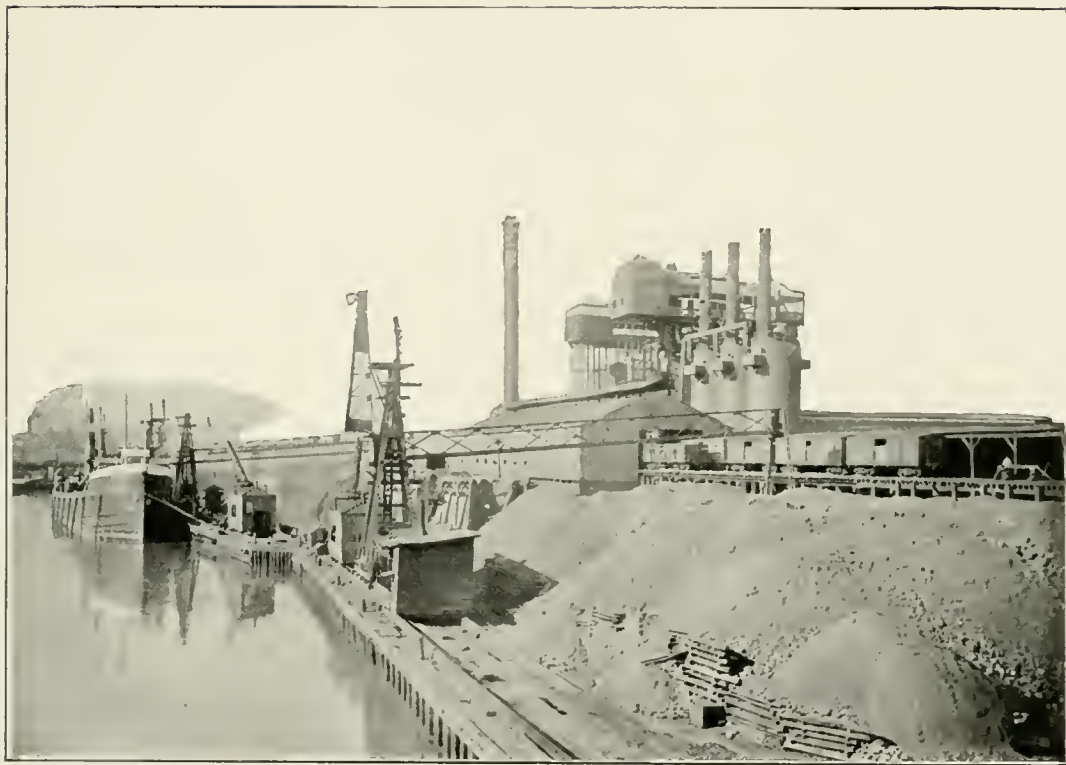






Sheriff Street Market House.





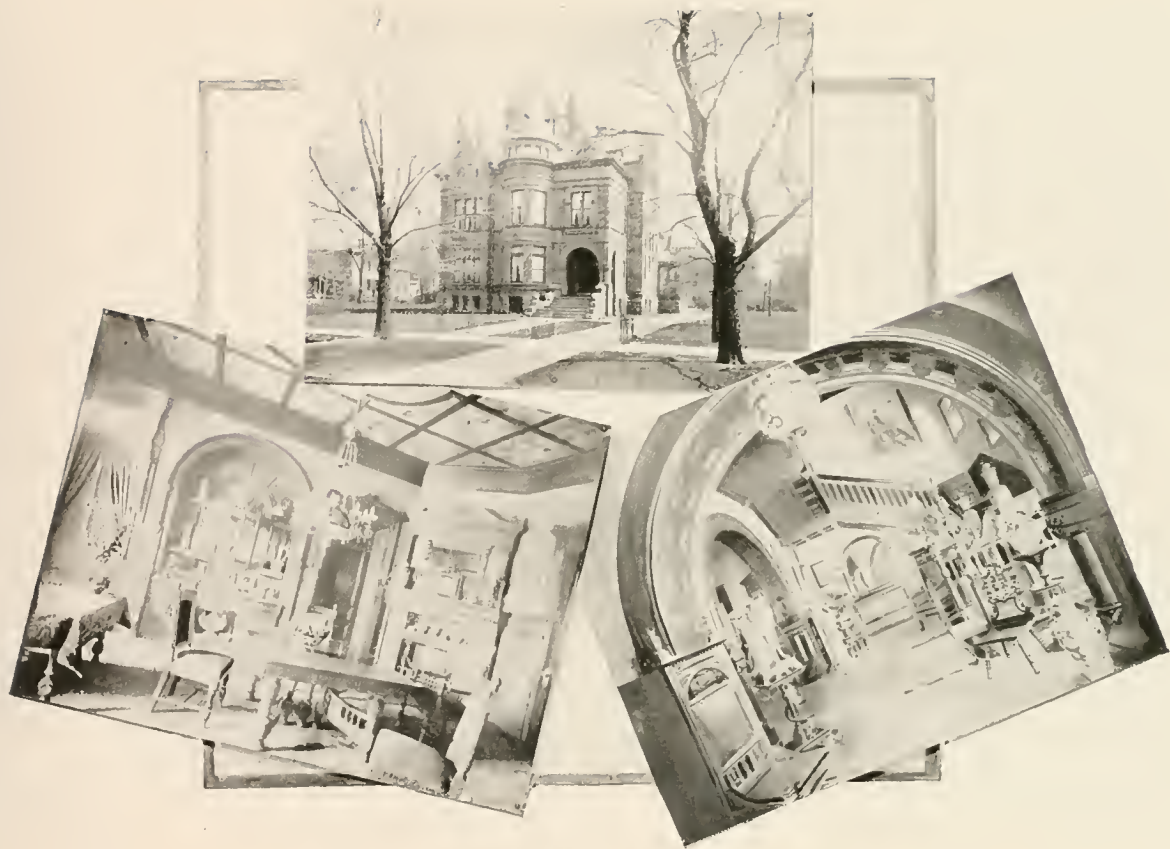
Blast Furnace.







EUCLID AVENUE.



Chisholm Mansion and Interior.



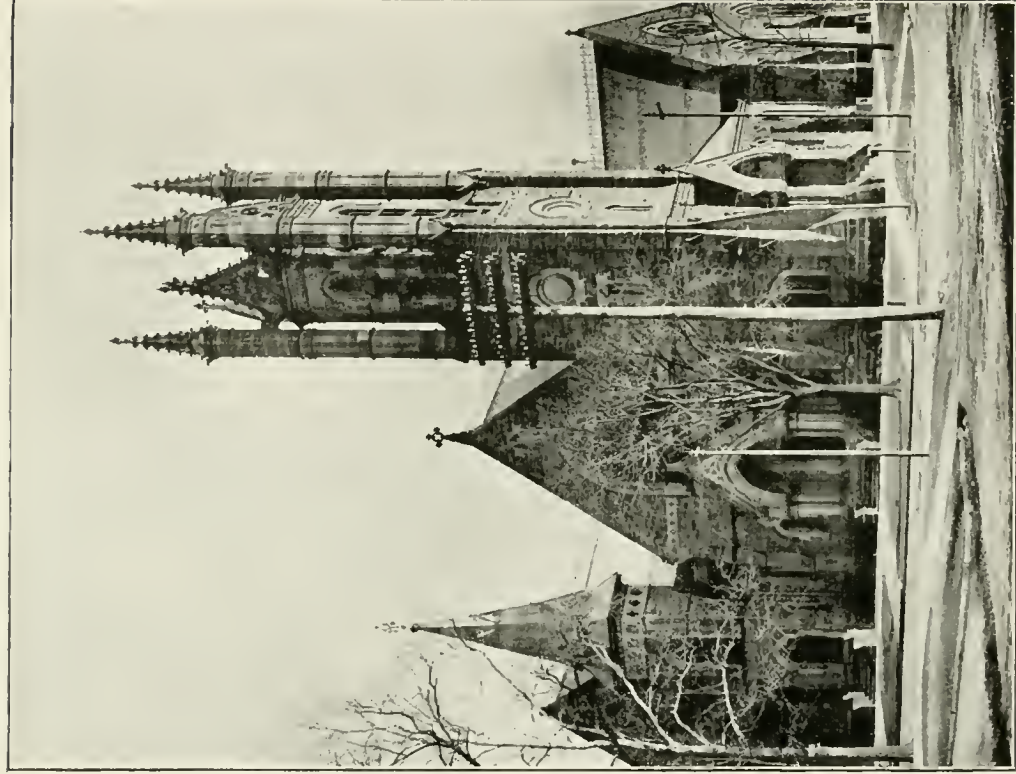




Brush Residence.

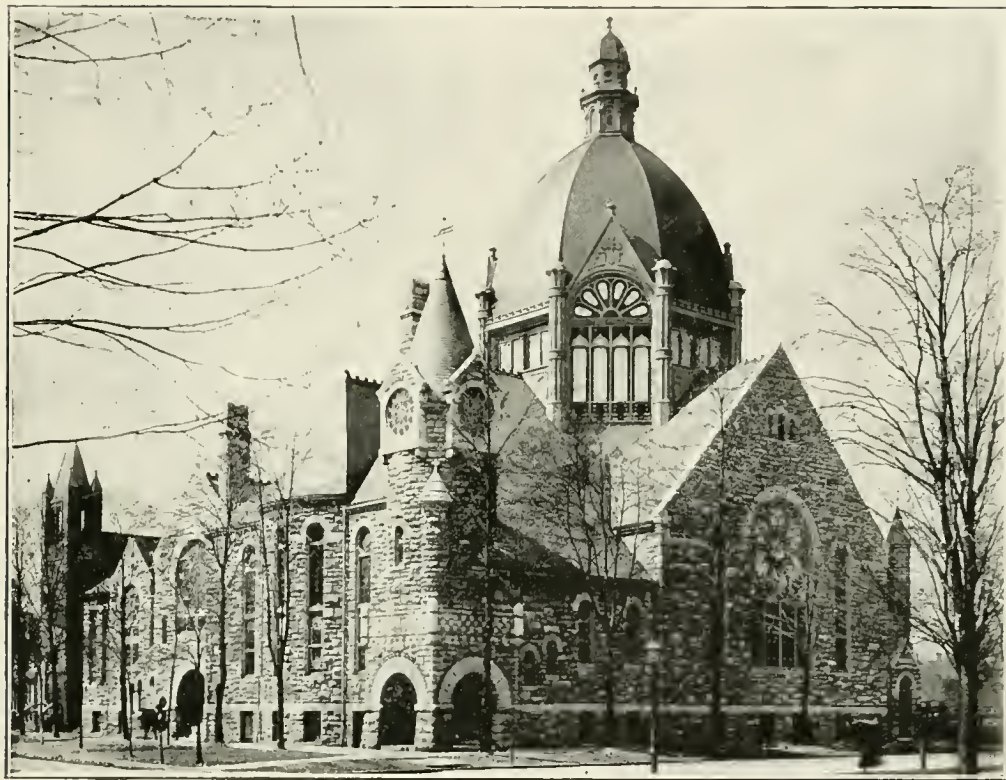
Wade Residence.





St. Paul's Church.





Epworth Memorial.

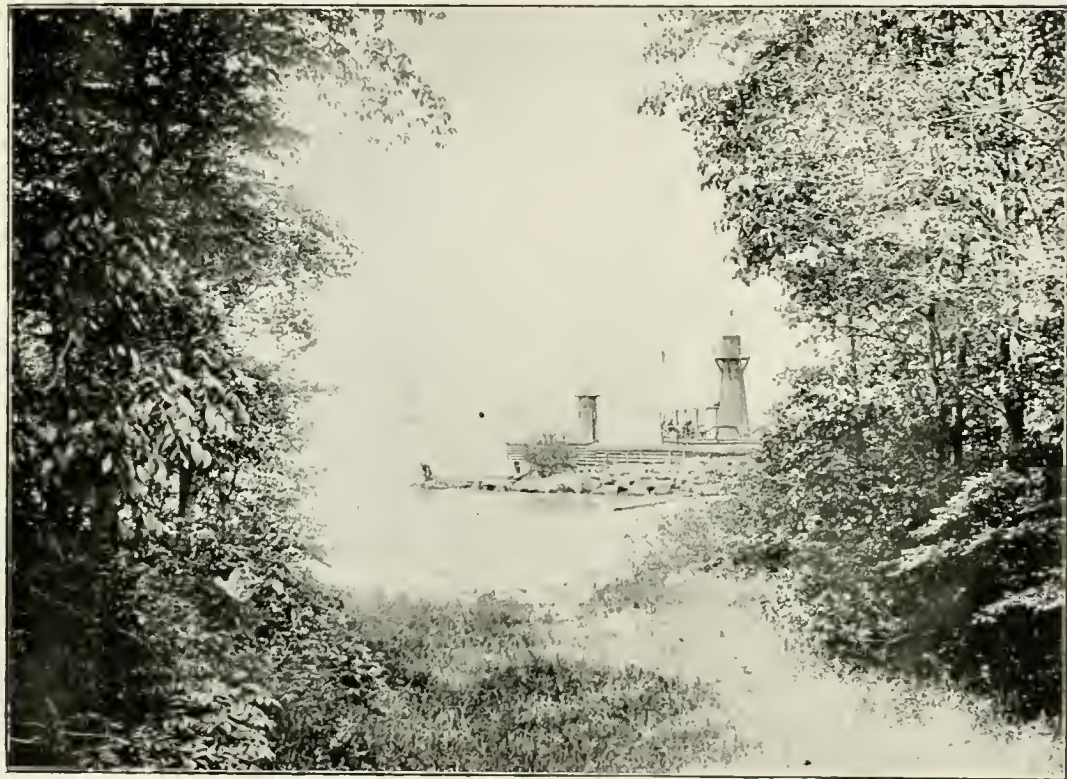




Calvary Church.







Scene in Gordon Park.





Lake in Wade Park.









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